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General

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VANCOUVER ART GALLERY, 1954

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THE ORIGINAL GROUP OF SEVEN

LEFT TO RIGHT: F. H. VARLEY, A. Y. JACKSON, LAWREN HARRIS, BARKER FAIRLEY (NON-MEMBER). F. H. JOHNSTON, ARTHUR LISMER, J. E. H. MacDONALD. (FRANK CARMICHAEL IS ABSENT).

"We, of course, know the facts, how a group of gifted artists a generation or so ago turned their backs on Europe—quite deliberately—and surrendered themselves to their own environment, striving to uncover its secret. The inevitable happened. The Canadian landscape took possession of them. They abandoned the methods and techniques which were alien to Canada, and recorded its beauty faithfully in the clear lights, bold lines and strong colours which belong to it. They had to struggle against strong opposition, these pioneers, among their colleagues and the general public as well, but opposition is better than indifference. It produces an argument, and the pioneers won their case and achieved recognition. In Canadian painting, the revolutionary of a generation ago has become the "old master" of today."

EXCERPT FROM "ON BEING A CANADIAN"
By The Rt. Hon. Vincent Massey, C.H., D.C.L., LL.D.
Published 1948. J. M. Dent & Sons (Canada) Ltd.

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INTRODUCTION

Although paintings by members of the Group of Seven have been included in all major exhibitions of Canadian painting, there has been only one important exhibition devoted exclusively to their work since 1933, when the Group of Seven was merged into the larger Canadian Group of Painters: this was held at the National Gallery of Canada in 1936. The present exhibition, then, may be regarded as the second such survey. It differs from the first by the addition of works by Franz Johnston, who was a member of the Group for a short time, and Tom Thomson, who was never a member, but who has been included in this exhibition on grounds of style and association. This is certainly the first time that any major collection of the work of the Group of Seven has been seen in Vancouver.

Whilst we are equally indebted to all lenders to this exhibition, special mention must be made of the assistance given by the National Gallery of Canada and the Art Gallery of Toronto, both of which institutions have done far more, in helping us to organize this show, than make generous loans from their collections. Dr. Lawren Harris, also, has devoted a great deal of time to the necessary correspondence. To all lenders, our grateful thanks.

Acknowledgement for the use of illustrative material is given on the last page.

J. A. MORRIS,
Curator.

THE STORY OF THE GROUP OF SEVEN

By LAWREN HARRIS, LL.D.

Every movement in art has its source in the art that preceded it. It also has its source in the environment and outlook of its day and people. It is the creative interplay of these two—the past styles and vision in art and the search for new vision and ways of painting engendered by its day, place and people that stimulates new perception. When this is expressed in paint it becomes a new movement in art.

The main source of the changing manifestations in the art of painting in Europe came from the vision and styles of the art of the past. The main source of inspiration of the Group of Seven came from the discovery of the great and varied landscape of Canada. It was a vast and unexplored field of new subjects in art. The emphasis, dedication and consequent search was different from that of European artists. This was a search for a native way of seeing and painting which could be achieved only if the creative search was animated by the informing spirit of the country itself. The members of the Group became increasingly aware that such was the only approach that could give meaning to Canadian life in terms of its arts—a creative meaning beyond material pursuits and rewards, which is the function of art.

Such was the aim of the painters of the Group of Seven, which they realized in some degree in the years of the Group's existence. From its very beginning, before the artists gave it a name, it had all the characteristics of an art movement and almost none of an art Society. It had no officers, no by-laws, no fees, no organization. The young artists who formed the Group were drawn together by a creative idea. This attracted only those artists who were enthused by the possible development of painting in Canada into an art embodying the very character and spirit of the country. This was not planned. It happened in a way that was unforseen which is a characteristic of creative life in the arts.

This occurred in the following way:

Before the first world war a number of young painters were working in a commercial art firm in Toronto. On holidays and week-ends they went sketching in the countryside near the city. They endeavored to paint the landscape as seen through Canadian eyes. This was then not thought of by the public, the art lovers and writers on art and almost all the artists. All ideas of art were imported ones.

The oldest of these artists was J. E. H. MacDonald, the benign and patient counsellor of the younger artists. His early sketches were, in my view, the first paintings done in Ontario that contained the authentic character of the countryside. A collection of these was exhibited in the old quarters of the Arts and Letters Club. These sketches showed the possibility that all parts of the country could be painted in its own terms. That was the first real intimation some of the younger artists had of the possibility of a Canadian art movement.

At that time there was an exhibition of Scandinavian painting at the Albright Art Gallery in Buffalo. MacDonald and I went to see it. We were profoundly stirred. Here was the work of a number of artists who painted their part of the world in complete devotion to its character and spirit. Our own idea was corroborated, our conviction deepened and our enthusiasm projected itself into future possibilities.

Shortly after that we saw a painting at an exhibition of the Ontario Society of Artists, entitled "The Edge of the Maple Wood", which embodied the very "feel" and spirit of the country in a more vigorous and arresting way than any Canadian painting we had seen. We had never heard of the artist before. He lived in Montreal and his name was A. Y. Jackson. At that time, Dr. James MacCallum, a well-known physician, and I, decided to build a studio building in Toronto. The doctor was one of the few laymen who then appreciated our aims. We got in touch with Jackson, told him about the proposed building and suggested he occupy one of the studios. He was as enthusiastic as we were about our aims and we carried on a lively correspondence. I quote from one of his letters. "Yes, I am quite in accord with you. You have only to look over the catalogues of our exhibitions and you see trails crawling all over Europe. Spring in Belgium, Summer in Versailles, and Autumn in the Riviera. Ye Gods, imagine Monet pottering around Jamaica, Pissarro hard at it in Japan, Renoir out in the Rockies —and the French impressionists would never have existed". When the studio building was finished Jackson moved to Toronto, occupied one of the studios, and the studio building has been his home ever since.

We met Tom Thomson, saw some of his sketches which were rather dull in colour but smouldering with the character and spirit of the North. We asked him to occupy a studio, but because of his camping habits and his shy and retiring nature a brand new studio did not appeal to him. Behind the studio building was an old broken-down shack. We made this habitable, put down a new floor, made the roof and walls water-tight, built in a studio window, put in a stove and Tom moved in. All of his well known canvases were painted in it and it was his home until he died.

MacDonald knew and admired Arthur Lismer and his work and introduced him to Jackson and me. We invited him to join us and Arthur occupied a studio or painted in Tom's shack until he built a studio of his own behind his house in North Toronto.

Lismer and MacDonald were friends of F. H. Varley and knowing his uncompromising spirit and the quality of his work brought him into the Group. Shortly thereafter Frank Carmichael and Frank Johnston and later on A. J. Casson joined us. I have mentioned nine names. There were only seven original members; MacDonald, Jackson, Lismer, Varley, Carmichael, Johnston and myself. Thomson died before we chose a name for the Group and Casson joined us after we had done so, as later on did Edwin Holgate of Montreal and L. L. Fitzgerald of Winnipeg.

From the very first, before the Group had a name, our adventure toward painting Canadian themes in a Canadian way had commenced. Once such a venture in art gets under way it develops a creative momentum which by its very nature discards conventional, academic and accepted ways of seeing and painting. It thus leads toward a new vision and clarifies it as the momentum progresses and inevitably creates techniques suited to the painting of the new way of seeing. Then it is called an art movement.

No one of us could foresee where this process would lead, nor how the work would grow, nor the different parts of the country we would paint, nor whether the results in sketches and paintings would have any degree of enduring life. Our sole concern was to paint Canadian themes in search of their informing spirit. This became a close functioning interplay between the character, moods and spirit of the country and the working momentum and devotion it evoked, which is another characteristic of creative life in the arts.

We ranged the country from the city to the countryside, to the near and then the far North, from the Atlantic to the Rocky Mountains, always seeking those parts of a

district where the character reached its summation. We canoed and camped, lived and painted, driven by an inner urge to portray the various parts of the country we visited in their variety of themes and moods and symbolic meanings.

Each one of us painted hundreds of sketches. The whole series of each of these represented a long communion with nature and a continuous endeavour to paint the different parts of the country according to what a scene or subject itself dictated. This endeavour inevitably invokes an inner vision, which is the only way an artist can respond to the dictates of a scene or subject in terms of its spirit, which alone can give a painting any enduring life. This is the creative interplay between the artist's observation and his developing inner life of aesthetic and spiritual response.

Each one of us contributed something to the elan of the adventure and on many occasions to the painting of the others. Jackson opened Thomson's eyes to new possibilities in the use of paint that enriched the colour and enhanced the vitality and significance of a theme and from then on Tom moved into the full use of his fine creative powers. On the numerous occasions when two or more of us camped together we would each one show the day's sketches in the evening accompanied by suggestions, discussion of painting procedures and accounts of the day's experiences. In the city we visited each other's studios, reviewed the work on hand and encouraged one another. During the life of the Group we all painted a large number of canvases though the majority of the artists were employed in teaching or commercial work and could only paint on week ends or holidays.

Once a year we held an exhibition at the Art Gallery of Toronto of the work of the previous year. These were vital occasions as each one of us could discover whether his own work was becoming more meaningful or if there was a diminution of creative verve.

There was no painting being done in Canada at that time that could stimulate or assist us, let alone give us a lead. There were no exhibitions then at any of the galleries of modern painting of the slightest consequence. We were almost entirely dependent on our own resources, which from one point of view was a severe test but from the creative point of view a great advantage. So these yearly exhibitions were soul searching experiences and keyed us for further adventures.

The greatest assistance we received was from the Art Gallery of Toronto which permitted us to use its large galleries for our exhibitions and the National Gallery of Canada which, despite much opposition, purchased many of our paintings for the National collection.

The results of our exhibitions on the public, the critics and some conservative artists was at first a surprise to us. We, ourselves, were so immersed in our work, so stirred by the inspiring themes we were finding, so convinced that we were painting these in their own terms, that the ridicule and abuse let loose in the press amazed us. Whole pages in the newspapers were given over to it and this continued as long as the Group existed.

We were called "the hot mush school", and "disordered temperaments". The paintings were compared to "a Hungarian goulash", "a head cheese", "a drunkard's stomach" and were said to be "meaningless dabs of paint", "crude effusions of a few artistic perverts", and so on. Here are two excerpts from the press—"Nobody visiting the exhibition is likely to miss having his or her sense of colour, composition, proportion and good taste violently affronted by these canvases—all tinged with the same blustering spirit of post impressionism—all conveying the same impression; that the artist

was out to make a sensation, didn't know how to do it and wasted considerable good pigment in a disastrous attempt."

The second excerpt occurred when we sent an exhibition to the west, "Even the unsophisticated west could see that it had got a nasty blow in its untutored eye when asked to look at the monstrosities purveyed by the Group of Seven".

We learned from experience that opposition in the realm of art can be a creative factor; that the friction it engenders can help to clarify the artist's purpose and firm his conviction. We learned that there is always an interplay between a new venture in art and the opposition it evokes that is an inescapable characteristic of new creative ventures and is part of the gradual process of public assimilation and acceptance; the possible slow conversion of the new and untoward into classics.

So we came not only to expect but to enjoy these tirades and on occasion to reply to them. It was all grist to the creative mill.

Some years after the first world war our paintings were exhibited in England. These paintings were acclaimed by the London Times, the Morning Post, the Saturday Review and many other English periodicals. Here are a few excerpts from these papers—"Canada can boast a real National School of art, that owes little or nothing to European influence"; "the paintings were the most vital group of paintings produced since the war—indeed in this century", "Nothing could be less conventional or less academic than this vigorous group of paintings and at the same time there is a sincerity and strength about it all that carries conviction. Here is undoubtedly one of the most interesting developments in Modern art."

We sent a few exhibitions to the States. He is one of several comments—"Many prominent people connected with the Washington art field had anticipated to see lots of little modern formulae used again by Canadian painters whose work came to us heralded as modern, and those who were admitted early after the pictures were hung were speechless before this new form of modernism, so sane, so essentially beautiful".

Finally a last excerpt which was published in 1936 on the occasion of the first retrospective exhibition of the paintings of the Group held at the National Gallery in Ottawa—"a decade ago, the work of the Group of Seven was still drawing the vituperation of the art lovers, professional and lay, who, inured to an alien tradition dismissed them as crude experimenters who produced libels of Canada with paint pot and canvas. That was at the time when an exhibition of paintings from the Dominion was sent to London and later to Paris. But instead of receiving abuse in Europe, it received a chorus of spontaneous praise. The critics said Canadian painting was first and that of the rest of the Empire nowhere. They said it was the most original, most exciting and, what is more, the most artistic of any present day British art".

In our last exhibitions as a Group we invited a number of younger artists whose work had vigor and originality to exhibit with us. As their number increased we felt we should enlarge the Group and in 1933 we formed an art society known today as "The Canadian Group of Painters", which now has forty-five members living and painting in different parts of Canada.

The pioneering venture of the Group of Seven was over. Today only twenty-one years after the Group was enlarged into a society, conditions in Canada have so changed that the particular creative adventure of the Group that gave its paintings their particular character cannot be revived. This is as it should be, for creative life in art never seeks to revive the past. It moves into new adventures, seeks new means of expression in harmony with the outlook of its day.

THE NATIONAL MOVEMENT IN CANADIAN PAINTING[1]

By R. H. HUBBARD, M.A., Ph.D.
Curator of Canadian Art, National Gallery of Canada

I

The national movement of the nineteen-tens and twenties in Canadian painting cannot be explained without reference to the general trend of western art. The first international movement to affect the Group of Seven was impressionism which began in France about 1860. Monet, Pissarro and the others not only brought the Renaissance tradition of naturalism to a climax by revealing the true light and colour in nature, but they introduced the new element of strong compositional pattern, inspired by the Japanese print. After a considerable interval Cullen and Suzor-Coté began around 1890 to apply the techniques of impressionism to the Canadian landscape which they now painted for the first time in its bright colours and strong light. At the same time, however, they retained enough of the atmospheric haze of European impressionism to obscure the broad contours of our landscape.

Roughly between 1880 and 1910 the post-impressionists and their successors in Europe progressively abandoned naturalism. Choosing one of two paths, they either carried pattern to its logical conclusion in abstraction (Cézanne—Gauguin—Fauves—cubists), or else they took a new tack, the expression of inner feeling (Van Gogh—German expressionists—Kandinsky). The first of these influences entered Canada through Morrice who lived in Paris and was the friend of several of the Fauve painters. His charming patterns of flat forms and light colours struck a responsive chord in a small group of Montreal painters, Robinson, Gagnon and the early Jackson. Another great Canadian, David Milne, received the same impulse through the Americans including Prendergast, a friend of Morrice.

One particular European influence had a noticeable effect upon the Group of Seven. This was *Art Nouveau*, a style which governed the design of furniture, textiles and the other decorative arts for several decades around 1900. It also dominated the productions of commercial art studios such as the Toronto firm where five out of the seven Group members worked during their early days. The style was characterized by the use of long tendril forms and elegant curves. These features entered into the painting of this period particularly in the Germanic countries, where the resulting style was called *Jugendstil*. The art magazines of the period were also saturated with its influence.

Of course the immediate impulse for the national movement was supplied by Canada herself. A wave of national feeling came to its climax just about 1913, the year which saw the rise of the Group of Seven. Commercial prosperity had returned after the prolonged depressions of the late nineteenth century and the atmosphere of optimism was epitomized by Laurier's famous dictum that the twentieth century was to be Canada's century. A group of nature poets, Carman, Roberts, Lampman and Scott, had already sung the peculiar beauties of Canada. Around 1913 too, a number of museums, art galleries and art societies were founded; and with these outward signs of interest in the arts went a conscious search on the part of painters for new means of expressing the character of Canada.

1. A complete 'art-historical' analysis of the Group of Seven style is too ambitious a task for the space here available; it is also risky at the present time because of the short perspective of forty years in which we must view its development. The intention here is merely to sketch it out in a tentative and preliminary fashion.

A final consideration important in explaining the national movement is the history of Canadian art itself. It seems to me that five general principles have governed its development from the seventeenth century to the present. None of these taken singly is exclusively Canadian but in combination they go far towards defining the nature of our art as a whole. The first is a *directness* of approach which is the legacy of early folk art. From the primitives to the Group of Seven Canadian art at its best has been marked by simplicity of technique and expression. The second is related to the first, though it is a contribution from English art: *devotion to subject-matter*. From the topographical artists and Krieghoff to Cullen and the Group of Seven, Canadian painters have felt the fascination of a unique environment and have treated it in a lifelike way. The third principle is another English legacy, *romanticism*, the most striking evidence of which is found in the Group of Seven's own quasi-mystical attitude towards nature. But idealism is deeply rooted in our national character. It is responsible for the long sway of the Gothic Revival in architecture and for the traditionalism which long distinguished our outlook from that of the United States. Romanticism points to the fourth principle, *expressionism*, by which some artists before the Group of Seven stylized the forms of the landscape in order to draw attention to its impressiveness and dynamic qualities. Opposed to this trait and curbing its worst excesses is the fifth, the *decorative tendency*. This was inherited from the French, though curiously enough it was an 'English' Canadian, Morrice, who developed it most highly in painting and first awakened Canadian artists to the primary importance of the visual element in picture-making.

II

In the preceding essay Lawren Harris has told how a group of young artists gathered in Toronto between 1911 and 1913. He also tells of the exhibition of Scandinavian painting which he and MacDonald saw in Buffalo in 1912. This greatly impressed them as an example of what other northern countries could do. To judge by the catalogue, most of the paintings in the exhibition, with their screen-like flat patterns of trees, sky and water represented the Scandinavian version of *Jugendstil*. Harris is quoted[2] as having been particularly affected by a painting by the Norwegian Harald Sohlberg, a decorative mountain-piece[3] which was perhaps the first inspiration for Harris' powerful canvases of a later period. MacDonald responded to a painting by Gustav Fjaestad of Sweden, a graceful composition[4] which holds a prophecy of his own work a few years hence. In addition, a general impulse from Scandinavian painting was felt by other members of the Group.

Meanwhile Thomson had begun his short but brilliant career. He was the sturdy, pioneering type of artist typical of the Group of Seven, though he died before the name was adopted in 1920. With no training other than experience in commercial art he began to sketch out of doors in 1911 or 1912 and the first results, though dark in tone, showed that he had found his métier. He also found his true home in the woods of Algonquin Park. In the crucial year 1913 he met Jackson who made him aware of light, colour and composition and counselled him in the painting of large canvases. In a surprisingly short time the small landscape sketches showed a complete understanding of the subject. Within the bounds of a twelve-inch panel they gave a vigorous, spontaneous and highly concentrated impression of the streams and lakes, the woods and the changing seasons in the north woods. Thomson brought to a sudden climax the Canadian traditions of directness and life-likeness.

2. F. B. Housser, *A Canadian Art Movement* (1926), p. 64.
3. Catalogue, *Exhibition of Contemporary Scandinavian Art*, 1912-3, No. 156, repr. p. 152.
4. *Ibid*, No. 15, rep. p. 131.

Thomson's finished canvases are understandbly few. In them he organized the sketch material into strong constructive patterns. In doing so I am sure that he drew inspiration from what he saw in the art magazines. In particular, a Swedish tapesty, *Spruce Coppice*[5] by Hendrik Krogh, must have had a direct influence on canvases like *Autumn's Garland*, for both are composed of long streamers of foliage forming a flat screen. *Northern River* has a similar composition. *The Jack Pine* (1917) has a mosaic of very large brush-strokes that recalls the technique of Signac and others. But in all the canvases the character and colour of the Canadian landscape prevails over any purely formal device. *The Pointers* (1915-16) and *Spring Ice* (1916) preserve the spontaneity of the sketches; in them the patterns seem to emerge from nature rather than being superimposed upon it. Even the obvious *Art Nouveau* arabesques of *The West Wind* (1917) take on a special lyric significance in that symphony of resonant autumn colours.

The war of 1914-18 temporarily obscured the national movement in painting. The Toronto group dispersed: Jackson went to the Front, Lismer to Nova Scotia and the others to various war work. Jackson and Varley later painted war records in Europe and Lismer in Canada. But afterwards they came together again and held their first exhibition as the Group of Seven in 1920. Their style at that time assumed a unity, the most striking evidence of which was a characteristic motif of composition: the single tree silhouetted against sky, water and distant hills.[6] In addition all the Group adopted the flat decorative scheme developed by Thomson. In the exhibition of 1921 these features appeared dramatically in a series of large canvases. One was *September Gale* by Lismer who used the familiar *leitmotif* but interpreted the subject according to his own temperament, in terms of agitated forms expressive of the never-ceasing movement of nature. Another was *Georgian Bay* by Varley who employed the same compositional device but in his turn stressed the 'painterly' qualities of texture and flowing colour.

Thus the Group, united in its chief aim of expressing the essence of Canada through her landscape, exhibited a variety of personal styles, and these deserve special attention. Before turning to individuals, however, it is well to conclude the external history of the Group. Changes soon occurred in its membership. Johnston's defection in 1922 left the number at six until Casson joined in 1926. Holgate in 1931 brought it to eight and FitzGerald in 1932 made it nine. In the following year the name was dropped and a larger organization, the Canadian Group of Painters, took its place.

III

MacDonald was the poet of the Group, not merely in the sense that he wrote some poetry himself—poetry which reflected an admiration for Thoreau and Whitman among others—but also that his pictures themselves have a lyric note. Early ones such as *Spring Breezes, High Park* (1912), with its fresh green fields, oak trees and cloudy sky, are among the first sympathetic paintings of our 'southern' landscape. Against this quiet background *The Tangled Garden* (1916) with its riotous colour and complex pattern came as a sensation. Later, the compositions became simple and monumental, as in those epics of the north, *The Solemn Land* (1921) and *Autumn in Algoma* (1922). In the same period an interesting group of small paintings in idyllic mood, such as *The Lake, October Evening* (1920-21), *Mist Fantasy* (1922) and *Little Turtle Lake* (1923-25), approximate the mystery and musical flow of Munch, the great Norwegian expressionist whom MacDonald may have remembered from 1913. In his later works, many of them painted in the Rocky Mountains, his style became decidedly linear, as if he were harking back to his early work as a graphic artist.

5. Reproduced in colour in *Studio*, LVIII (1913), p. 109.
6. This was first used, to my knowledge, in Jackson's *Night, Georgian Bay* (1913).

Lismer began in the impressionist manner seen in *The Guide's Home* which was painted in Algonquin Park in 1914. Sparkling with light and colour, this early work with its pattern of trees appears comparatively formless beside his later works. *The Olympic With Returned Soldiers*, painted in 1918 for the Canadian War Memorials, shows how pattern, taking its cue from the ship's camouflage, entered into his style. Then followed *September Gale* (1921) with its strong rhythmic pattern, and in the following years the monumental *Isles of Spruce* (1922), the somber *Rain in the North Country* (1924) and the majestic and exhilarating *October on the North Shore* (1927).

Several of Carmichael's early pictures such as *Autumn Hill-side* (1920) and *Silvery Tangle* (1921) show a variation of the Group style in the direction of interesting complexity, but *The Upper Ottawa at Mattawa* of 1924 has the orthodox tree motif. Later came a severe, linear style by which he painted the northern Ontario landscape so thinly as to make the air seem cold and rarefied. Close at first to Carmichael was Casson, whose *Church at Magnetawan* (1933) was as simple and straightforward a design as it could be; but later Casson developed a noticeable stylization of his own. Meanwhile, Johnston whose place Casson had taken in the Group, soon fell away from the early strength of *Fire-Swept, Algoma* (1920).

Like the rest Varley painted landscapes, the best known of which, *Georgian Bay* (1920), has already been mentioned. But his scope was not limited to scenery. The war paintings, especially *Some Day the People Will Return* (1918), rank with those of Paul Nash among the few significant personal and expressive records of the First World War. About 1921 came a series of fine austere portraits such as the *Sir George Parkin* and the *Vincent Massey*, and Varley became known as a figure painter, a rarity in Canada. The fine *Vera* (c.1930) in the Massey collection reveals an ability like that of Augustus John to seize upon and fix a fleeting but entirely characteristic expression of the sitter. In *Dharana* (c.1932) painted during his stay in Vancouver, he achieved a mystical insight approaching that of a Munch or a Kokoschka.

Jackson and Harris have developed the possibilities inherent in the Group's style the furthest and most consistently of all the members. Jackson's earliest document is *The Edge of the Maple Wood*, the painting which first brought him to the attention of Harris and others in Toronto. Painted in the Eastern Townships of Quebec in 1910, it shows not only a knowledge of impressionism gained during his studies in France but a straightforwardness that is decidedly Canadian. Then, in 1913, came the pioneer northern landscapes, *Terre Sauvage* and *Night, Georgian Bay*, with their gentle colours and reminiscences of Cullen and Morrice. This style was followed by a more detailed and colourful portrayal of nature with perhaps some affinities to the Scandinavians (*Red Maple*, 1914). His work as a war artist brought him into contact with the rhythmic style of Paul Nash, but the first paintings after his return from Europe have the lyric beauty of *Early Spring* (1920). Energy soon became apparent, however, in the rhythmic and forceful lines of such pictures as *Barns* (1926). In the twenties Jackson became the Group's most indefatigable traveller. His Arctic subjects were full of the crystalline cold of that region, and for all other regions he found a method of expressing their essential quality. In him a vigorous independent art developed apace with European expressionism, yet was inseparable from the Canadian scene.

Harris, a vital force in the Group from the beginning, has gone the whole way from pattern to non-objective art. The pictures painted after his return from Europe were mainly of Toronto streets and houses. *Shacks* of 1917 is an example of the flat, decorative compositions of these early works which are also sympathetic human documents. Here the paint is thick and warm in colour, but in the twenties, as he

moved into northern Ontario and the west, it became thin and cold. The compositions of *Maligne Lake* and *Above Lake Superior*, both of 1924, are ultimately simple, their forms powerful, their lines dynamic. There is something almost religious in these austere symbolic trees and mountains—something even Gothic, were it not for the clean blue sphere in which they have their immaterial existence. As time went on Harris further simplified even this style, expressing the great inner forces of nature with only a few forms and lines, and the process led him eventually to discard subject entirely. But though specific reference is absent from the works from 1940 on, his essential quality, aspiration, remains.

Holgate was the Group's link with Montreal. His invention was a national style in figure painting. In one of his earlier paintings, *The Lumberjack* (1926) the figure like a Group of Seven landscape is treated in terms of large masses of colour and a few stressed forms. The result is a powerful symbol of a Canadian type of man. His powers of characterization are perhaps best exemplified in *Ludovine* (c. 1930) where figure, composition and colour all contribute to define another national type, the French Canadian girl.

The style of FitzGerald of Winnipeg is unlike that of any other member of the Group. In *Doc Snider's House* (1931) strength is tempered by delicacy, breadth by linear accuracy—the latter a quality for which there is much precedent in the history of Canadian art. In some ways his work parallels that of the American 'precisionists' such as Charles Demuth.

IV

The style of the Group of Seven was the most distinctive product of its time in Canadian art. Unthinkable outside the general stream of modern art, it nevertheless remained close to the Canadian character and traditions. It was frankly preoccupied with geography, and for this reason has been criticized by the exponents of 'art for art's sake', but it had good reason for so doing in a country which had not hitherto been discovered artistically. Sometimes, too, it employed what have been called commercial techniques, but it merely used the technical equipment that was close at hand. In short the Group *were* themselves, and it was this honesty that made their style so significant and influential that it has come to be regarded as the classic Canadian style. In any survey of Canadian painting the Group's canvases quite naturally occupy the central exhibition space, not simply because of their size but because of their assurance and monumentality. The Group's greatest achievement was, however, to have inaugurated modern art in Canada and established it by sheer determination. Its influence provided the stimulus for many other painters including groups in Toronto and Montreal, and, not least, for the last and greatest phase of Emily Carr. Other and more radical movements have since arisen which owe little or nothing of the Group of Seven—nothing, that is, except the atmosphere of public awareness in which they are free to develop!

CATALOGUE

FRANKLIN H. CARMICHAEL

1890 - 1945

Born at Orillia, Ontario. Went to Toronto in 1911. Studied first at the Ontario College of Art and later at the Antwerp Academy (1914-15). Original member of the Group of Seven, 1920. A.R.C.A., 1935; R.C.A., 1938. Taught at the Ontario College of Art, 1932-45. Died in Toronto.

1. SNOW CLOUDS — Illustrated

Oil on canvas. 40x48 in.

Painted 1926.

Exhibited: Group of Seven, 1926; Sesquicentennial, Philadelphia 1926; National Gallery of Canada, *Group of Seven*, 1936.

Purchased by the Graduating Year of 1926.

Lent by Hart House, University of Toronto.

2. LEAF PATTERN

Oil on canvas. 48x60 in.

Exhibited: British Empire Exhibition, London, 1925; National Gallery of Canada, *Group of Seven*, 1936.

Lent by University Club of Toronto.

3. SILVERY TANGLE — Illustrated

Oil on canvas. 40x47 in.

Painted 1921.

Exhibited: Group of Seven, 1921; British Empire Exhibition, London, 1925; National Gallery of Canada, *Group of Seven*, 1936; National Gallery of Art, Washington, *Canadian Painting*, 1950; Art Gallery of Hamilton Inaugural, 1954.

Lent by Art Gallery of Toronto.

4. AUTUMN HILL-SIDE

Oil on canvas. 30x36 in.

Dated 1920.

Exhibited: British Empire Exhibition, London, 1924; National Gallery of Canada, *Group of Seven*, 1936; Art Gallery of Toronto, *Development of Painting in Canada*, 1945; National Gallery of Canada, *McLean*, 1952.

Lent by J. S. McLean, Toronto.

CARMICHAEL—Cont.

5. THE UPPER OTTAWA, NEAR MATTAWA — Illustrated

Oil on canvas. 40x48 in.

Dated 1924.

Exhibited: Group of Seven, 1925; British Empire Exhibition, London, 1925; Musée du Jeu de Paume, Paris, *Art canadien*, 1927; National Gallery of Canada, *Group of Seven*, 1936; Tate Gallery, London, *Century of Canadian Art*, 1938.

Lent by the National Gallery of Canada.

6. HILLS OF CRANBERRY LAKE

Oil on panel. 12x16 in.

Painted 1943.

Lent by Art Gallery of Toronto.

7. NORTH SHORE OF LAKE HURON

Oil on panel. 12x16 in.

Painted c.1940.

Lent by Art Gallery of Toronto.

8. HILL-SIDE

Oil on board. 10x12 in.

Painted 1922.

Lent by F. Bruce Brown, Toronto.

9. PINE

Oil on panel. 10x12 in.

Painted 1928.

Lent by C. A. G. Matthews, Toronto.

ALFRED JOSEPH CASSON

Born 1898

Born in Toronto. Studied in Toronto at the Ontario College of Art under Harry Britton. He was encouraged as a designer and painter by several members of the Group of Seven and joined the Group in 1926. A.R.C.A., 1926; R.C.A., 1939. P.R.C.A., 1948-53. Lives in Toronto.

10. THE VALLEY, SPRING

Oil on canvas. 30x36 in.

Painted 1920.

Exhibited: Ontario Society of Artists, 1921.

Lent by Charles P. Fell, Toronto.

11. GREY DAY, LAKE KUSHOG

Oil on canvas. 50x60 in.

Painted 1923.

Exhibited: Royal Canadian Academy, 1923; British Empire Exhibition, London, 1925; Musée du Jeu de Paume, Paris, *Art canadien*, 1927.

Lent by the artist.

12. THE ELMS

Oil on canvas. 36½x42½ in.

Painted 1930.

Exhibited: National Gallery of Canada, *Group of Seven*, 1936 (Cat. No. 31, as *The Blacksmith's Shop*).

Lent by Toronto Board of Education (Western Technical-Commercial School).

CASSON—Cont.

13. OLD STORE AT SALEM — Illustrated

Oil on canvas. 30x36 in.

Painted 1931.

Lent by J. S. McLean, Toronto.

14. CHURCH AT MAGNETAWAN — Illustrated

Oil on canvas. 37x45 in.

Painted 1933.

Exhibited: National Gallery of Canada, *Group of Seven*, 1936; Yale University, *Canadian Art*, 1944; Art Gallery of Toronto, *Development of Painting in Canada*, 1945; Museum of Fine Arts, Boston, *Canadian Painting*, 1949.

Lent by the National Gallery of Canada.

15. NEAR ROCKWOOD

Oil on board. 9¼x11¼ in.

Painted 1927.

Gift from the Fund of T. Eaton Co., Ltd., for Canadian Works of Art.

Lent by Art Gallery of Toronto.

16. PARRY SOUND — Illustrated

Oil on board. 9½x11 in.

Painted 1930.

Gift from the Fund of T. Eaton Co., Ltd., for Canadian Works of Art.

Lent by Art Gallery of Toronto.

17. LAKE SUPERIOR

Oil on board. 9½x11 in.

Painted 1928.

Gift from the Fund of T. Eaton Co., Ltd., for Canadian Works of Art.

Lent by Art Gallery of Toronto.

18. AUTUMN TAPESTRY, CREDIT FORKS

Oil on board. 9½x11¼ in.

Painted 1921.

Lent by F. Bruce Brown, Toronto.

LIONEL LEMOINE FITZGERALD

Born 1890

Born in Winnipeg where he began his studies. Later studied at the Carnegie Institute, Pittsburgh, and at the Art Students League, New York, with Boardman Robinson and Kenneth Hayes Miller. Member of the Group of Seven 1932-33. Principal of the Winnipeg School of Art, 1929-47. LL.D. (Manitoba), 1952. Lives in Winnipeg.

19. DOC SNIDER'S HOUSE — Illustrated

Oil on canvas. 29½x33½ in.

Dated 1931.

Exhibited: Group of Seven, 1931; National Gallery of Canada, *Group of Seven*, 1936; Yale University, *Canadian Art*, 1944; Art Gallery of Toronto, *Development of Painting in Canada*, 1945; Richmond, Virginia, *Painters of Canada*, 1949; National Gallery of Art, Washington, *Canadian Painting*, 1950.

Presented by the late P. D. Ross, LL.D.

Lent by the National Gallery of Canada.

20. PRITCHARD'S FENCE — Illustrated

Oil on canvas. 28x30 in.

Painted 1928.

Bequest of Isabel E. G. Lyle.

Lent by Art Gallery of Toronto.

21. STILL LIFE

Oil on canvas. 18x19 in.

Exhibited: National Gallery of Canada, *Group of Seven*, 1936.

Lent by Bertram Brooker, Toronto.

LAWREN STEWART HARRIS

Born 1885

Born at Brantford, Ontario. While in Europe, 1905-07, he studied in Germany, chiefly in Berlin, and travelled in France and Italy. As an illustrator for *Harper's Magazine* he travelled in Palestine and Arabia, 1909, and visited lumber camps in Minnesota. Returned to Toronto in 1910, and began to paint city scenes and northern landscapes. Member of the Group of Seven, 1920. Has painted in northern Ontario, the Rocky Mountains and the Arctic (with A. Y. Jackson in 1930), also in Nova Scotia, the Laurentian hills, the Gaspé peninsula and Newfoundland. Member of the Canadian Group of Painters, 1933, and later of the Transcendentalist Painting Group in Santa Fe (1940). Moved in 1942 to Vancouver where he now lives. LL.D. (British Columbia), 1946. Trustee of the National Gallery of Canada, 1950. LL.D. (Manitoba), 1953.

22. LAKE AND MOUNTAINS — Illustrated

Oil on canvas. 52x63 in.

Painted 1927-28.

Exhibited: National Gallery of Canada, *Group of Seven*, 1936; Art Gallery of Toronto, *Harris*, 1948.

Lent by Art Gallery of Toronto.

23. ALGOMA COUNTRY — Illustrated

Oil on canvas. 40½x50 in.

Painted *c*.1919.

Exhibited: Group of Seven, 1922.

Gift from the Fund of the T. Eaton Co., Ltd., for Canadian Works of Art.

Lent by Art Gallery of Toronto.

24. FIRST SNOW, NORTH SHORE OF LAKE SUPERIOR — Illustrated

Oil on canvas. 48x60 in.

Painted 1923.

Collection Vancouver Art Gallery.

25. MALIGNE LAKE

Illustrated

Oil on canvas. 48x60 in.

Dated 1924.

Exhibited: Group of Seven, 1925; British Empire Exhibition, London, 1925; Musée du Jeu de Paume, Paris, *Art canadien*, 1927; British Empire Trade Exhibition, Buenos Aires, 1931; Richmond, Virginia, *Painters of Canada*, 1949; Art Gallery of Toronto, *Harris*, 1948; Museum of Fine Arts, Boston, *Canadian Painting*, 1949.

Lent by the National Gallery of Canada.

26. SHACKS

Oil on canvas. 42x50¼ in.

Dated 1917.

Exhibited: Group of Seven, 1920; British Empire Exhibition, London, 1924; National Gallery of Canada, *Group of Seven*, 1936; Art Gallery of Toronto, *Harris*, 1948.

Lent by the National Gallery of Canada.

27. HOUSE IN THE WARD, TORONTO

Oil on board. 11x13½ in.

Painted 1917.

Lent by the artist.

28. BEAVER DROWNED, ALGOMA

Oil on board. 11x13½ in.

Painted 1919.

Lent by the artist.

29. ALGOMA WOODS

Oil on board. 11x13½ in.

Painted 1919.

Lent by the artist.

30. LAKE SUPERIOR COUNTRY

Oil on board. 11x13½ in.

Painted 1922.

Lent by the artist.

EDWIN HEADLEY HOLGATE

Born 1892

Born at Allandale, Ontario. Studied at the Art Association of Montreal under William Brymner and at the Grande Chaumière, Julian and Colarossi academies in Paris. Returned to Montreal, 1922. Member of the Group of Seven, 1931-33, and of the Canadian Group of Painters, 1933, A.R.C.A., 1934; R.C.A., 1935. Principal of the School of the Art Association of Montreal, 1935-40. As an official war artist with the Royal Canadian Air Force, 1943-44, he painted in England. Lives at Morin Heights in the Laurentian Hills. Has painted on the West Coast as well as in Quebec province.

31. LUDOVINE

Oil on canvas. 29½x24½ in.

Painted *c.*1930.

Exhibited: Royal Canadian Academy, 1930; Tate Gallery, London, *Century of Canadian Art*, 1938; National Gallery of Art, Washington, *Canadian Painting*, 1950; National Gallery of Canada, *Coronation*, 1953.

Lent by His Excellency The Rt. Hon. Vincent Massey, C.H., Governor General of Canada.

32. THE LUMBERJACK

Oil on canvas. 26x21½ in.

Painted *c.* 1926.

Exhibited: Group of Seven, 1928; National Gallery of Canada, *Group of Seven*, 1936; Art Gallery of Toronto, *Development of Painting in Canada*, 1945; Museum of Fine Art, Boston, *Canadian Painting*, 1949; Art Gallery of Toronto, *50 Years of Painting in Canada*, 1949.

Lent by Women's Conservation Art Association, Sarnia.

33. SUZY

Illustrated

Oil on canvas. 23¼x28¼ in.

Dated 1921.

Exhibited: Royal Canadian Academy, 1922; British Empire Exhibition, London, 1924; Musée du Jeu de Paume, Paris, *Art canadien*, 1927; National Gallery of Canada, *Group of Seven*, 1936.

Lent by the National Gallery of Canada.

ALEXANDER YOUNG JACKSON

Born 1882

Born in Montreal, where he began his studies under Edmond Dyonnet and William Brymner. Later studied at the Art Institute of Chicago, 1906, and at the Académie Julian, Paris, 1907-08, returning to paint in the Eastern Townships of Quebec. Travelled in France and Italy, 1911-12. Encouraged by Lawren Harris to move to Toronto, 1913, he began to paint in northern Ontario. Painted for the Canadian War Memorials in England and France, 1917-18. A.R.C.A., 1914; R.C.A., 1919 (resigned 1933). Original member of the Group of Seven, 1920, and of the Canadian Group of Painters, 1933. Has painted in Nova Scotia, on the north shore of the St. Lawrence, in the Rocky Mountains, on the West Coast, as well as in northern Ontario. Painted in the Arctic in 1927, at Great Slave Lake with Sir Frederick Banting in 1928, and in the Arctic again with Lawren Harris in 1930. Has recently painted in the Arctic a number of times and on the Alaska Highway. LL.D. (Queen's), 1941; (McMaster), 1953. C.M.G., 1946.

34. OCTOBER MORNING, ALGOMA — Illustrated

Oil on canvas, 48x60 in.

Painted 1920.

Formerly known as *Wartz Lake, Algoma.*

Exhibited: British Empire Exhibition, London, 1924; Musée du Jeu de Paume, Paris, *Art canadien,* 1927; National Gallery of Canada, *Group of Seven,* 1936.

Lent by Hart House, University of Toronto.

35. BARNS — Illustrated

Oil on canvas. 32x40 in.

Painted c.1926.

Exhibited: National Gallery of Canada, *Group of Seven,* 1936.

Gift of Reuben Wells Leonard Estate.

Lent by Art Gallery of Toronto.

JACKSON—Cont.

36. TERRE SAUVAGE

Illustrated

Oil on canvas. 50x60 in.

Dated 1913.

Formerly known as *Mount Ararat*, painted at Georgian Bay.

Exhibited: Toronto, *O.S.A. Retrospective*, 1922; National Gallery of Canada, *Group of Seven*, 1936; Art Gallery of Toronto, *Jackson*, 1953.

Lent by the National Gallery of Canada.

37. AUTUMN, LAKE SUPERIOR

Oil on canvas. 32x40½ in.

Painted *c.*1923.

Exhibited: National Gallery of Canada, *Band*, 1953; Art Gallery of Toronto, *Jackson*, 1953.

Lent by Mr. and Mrs. C. S. Band, Toronto.

38. NORTHERN LAKE, NOVEMBER

Oil on canvas. 26¼x32¼ in.

Painted *c.*1934.

Exhibited: Art Gallery of Toronto, *Jackson*, 1953.

Lent by His Excellency The Rt. Hon. Vincent Massey, C.H., Governor General of Canada.

38A. RED BARN, PETITE RIVIERE

Oil on canvas. 25¼x32 in.

Painted *c.*1930.

Exhibited: Art Gallery of Toronto, *Jackson*, 1953.

Lent by Mr. and Mrs. William R. Watson, Montreal.

39. WINDY DAY, PINE ISLAND

Oil on panel. 8½x10½ in.

Painted 1919.

Lent by the artist.

40. PORT ESSINGTON, B. C.

Oil on panel. 8½x10½ in.

Painted 1927.

Lent by the artist.

41. GAS STATION, ST. TITE DES CAPS

Oil on panel. 8½x10½ in.

Painted 1932.

Lent by Walter Stewart, Toronto.

42. RED MAPLE

Oil on panel. 8½x10½ in.

Painted 1914.

Lent by Walter Stewart, Toronto.

FRANZ JOHNSTON

1888 - 1949

Francis Hans, known as "Franz" Johnston. Born in Toronto. Studied at the Central Ontario School of Art under the designer Gustav Hahn and William Cruikshank; in Cincinnati; and in Philadelphia at the Pennsylvania Academy under Daniel Garber and Philip Hale. Painted in Canada for the Canadian War Memorials, 1917-18 (records of aviation). A.R.C.A., 1919. Principal of the Winnipeg School of Art, 1920-24. Returned to Toronto, 1924. Member of the Group of Seven, 1920-22. Died at Toronto.

43. FIRE-SWEPT, ALGOMA — Illustrated

Oil on canvas. 50¼x66 in.

Dated 1920.

Exhibited: Group of Seven, 1920; Boston, *Ontario Society of Artists*, 1926; Art Gallery of Toronto, *Development of Painting in Canada*, 1945.

Lent by the National Gallery of Canada.

44. A NORTHERN NIGHT

Tempera on board. 39½x29½ in.

Dated 1917.

Exhibited: British Empire Exhibition, London, 1924; Musée du Jeu de Paume, Paris, *Art canadien*, 1927; Buenos Aires, *British Empire Trade Exhibition*, 1931; Art Gallery of Toronto, *50 Years of Painting in Canada*, 1949.

Lent by the National Gallery of Canada.

ARTHUR LISMER

Born 1885

Born in Sheffield, England. Studied at the Sheffield School of Art and the Antwerp Academy. Came to Toronto, 1911, and first visited Georgian Bay, 1912. Principal of the Nova Scotia College of Art, 1916-19, and while in Halifax painted for the Canadian War Memorials. Returned to Toronto as vice-principal of the Ontario College of Art (1919-28). Original member of the Group of Seven, 1920, and of the Canadian Group of Painters, 1933. Educational supervisor of the Art Gallery of Toronto, 1929-38, and founder of the Children's Art Centre there. As an authority on child art he went to South Africa on a Carnegie educational project, 1936-37, and taught at Columbia University, New York, 1938-39. Educational Supervisor, National Gallery of Canada, then became principal of the School of the Montreal Museum of Fine Arts, 1940. Since 1948, professor of fine arts at McGill University. A.R.C.A., 1919; R.C.A., 1946. LL.D. (Dalhousie), 1941. Has painted landscape in northern Ontario, Nova Scotia, and along the St. Lawrence, also in the Gaspé, New Brunswick, Newfoundland, the Rocky Mountains and the West Coast. Lives in Montreal.

45. ISLES OF SPRUCE — Illustrated

Oil on canvas. 48x76½ in.

Painted 1922, in the Algoma district.

Exhibited: Group of Seven, 1922; British Empire Exhibition, London, 1925; National Gallery of Canada, *Group of Seven*, 1936; Art Gallery of Toronto, *Lismer*, 1950.

Lent by Hart House, University of Toronto.

46. HAPPY ISLES, GEORGIAN BAY

Oil on canvas. 32x40 in.

Dated 1924.

Exhibited: British Empire Exhibition, London, 1925; National Gallery of Canada, *Group of Seven*, 1936; Art Gallery of Toronto, *Lismer*, 1950.

Lent by Laing Galleries, Toronto.

LISMER—Cont.

47. OCTOBER ON THE NORTH SHORE — Illustrated

Oil on canvas. 48x64 in.

Dated 1927. Painted at Lake Superior.

Exhibited: Group of Seven, 1928; National Gallery of Canada, *Group of Seven*, 1936; Museum of Fine Arts, Boston, *Canadian Painting*, 1949; Art Gallery of Toronto, *Lismer*, 1950; National Gallery of Art, Washington, *Canadian Painting*, 1950; National Gallery of Canada, *Coronation*, 1953.

Lent by the National Gallery of Canada.

48. SEPTEMBER GALE — Illustrated

Oil on canvas. 48x64 in.

Dated 1921.

Exhibited: Group of Seven, 1921; British Empire Exhibiiton, London, 1924; Philadelphia Sesquicentennial, 1926; Musée du Jeu de Paume, Paris, *Art canadien*, 1927; Buenos Aires, British Empire Trade Exhibition, 1931; National Gallery of Canada, *Group of Seven*, 1936; Tate Gallery, London, *Century of Canadian Art*, 1938; Yale University, *Canadian Art*, 1944; Art Gallery of Toronto, *Development of Painting in Canada*, 1945; Museum of Fine Arts, Boston, *Canadian Painting*, 1949; National Gallery of Art, Washington, *Canadian Painting*, 1950; Art Gallery of Toronto, *Lismer*, 1950.

Lent by the National Gallery of Canada.

49. RAIN IN THE NORTH COUNTRY — Colour Plate No. 1

Oil on canvas. 28½x34½ in.

Dated 1924.

Collections: H. S. Southam, Ottawa.

Exhibited: Group of Seven, 1925; National Gallery of Canada, *Group of Seven*, 1936; Yale University, *Canadian Art*, 1944; Art Gallery of Toronto, *Lismer*, 1950; National Gallery of Art, Washington, *Canadian Painting*, 1950; National Gallery of Canada, *Coronation*, 1953.

Lent by the National Gallery of Canada.

50. LAKE SUPERIOR COUNTRY

Oil on board. 12¾x16 in.

Dated 1927 (on back).

Exhibited: Art Gallery of Toronto, *Lismer*, 1950

Lent by the National Gallery of Canada.

51. SPRUCE TREES, ALGOMA

Oil on panel. 9x12 in.

Dated 1922. Painted at Sand Lake, Algoma.

Exhibited: Art Gallery of Toronto, *Lismer*, 1950.

Lent by the National Gallery of Canada.

52. QUEBEC VILLAGE

Oil on board. 12x16 in.

Painted in 1926 at Saint-Hilarion, Quebec.

Sketch for the canvas *Quebec Village* (Queen's University, Kingston, Ontario).

Exhibited: Art Gallery of Toronto, *Lismer*, 1950.

Lent by the National Gallery of Canada.

53. LAKE SUPERIOR RHYTHMS

Oil on board. 12x16 in.

Dated 1927 (on back).

Lent by the artist.

JAMES EDWARD HERVEY MacDONALD

1873 - 1932

Born at Durham, England, of Canadian parents, and came to Canada in 1887. Studied at the Hamilton Art School, then in Toronto at the Central Ontario School of Art. Worked as a graphic designer in Toronto from about 1895; studied book design in England, 1904-07. Original member of the Group of Seven, 1920. Principal of the Ontario College of Art, 1928-32. A.R.C.A., 1912; R.C.A., 1931. Also wrote verse *(West by East and Other Poems,* 1933). Died in Toronto. Painted in the Georgian Bay and Algoma districts of Ontario, on the Atlantic coast, in the Rocky Mountains, and in the West Indies.

54. MIST FANTASY

Illustrated

Oil on canvas. 21x36 in.

Painted 1922.

Exhibitions: Group of Seven, 1922; Philadelphia Sesquicentennial, 1926; Art Gallery of Toronto, *MacDonald Memorial,* 1933; National Gallery of Canada, *Group of Seven,* 1936; Tate Gallery, London, *Century of Canadian Art,* 1938; Art Gallery of Toronto, *Development of Painting in Canada,* 1945; Museum of Fine Arts, Boston, *Canadian Painting,* 1949.

Lent by Art Gallery of Toronto.

55. OCTOBER SHOWER GLEAM

Oil on canvas. 44x50 in.

Dated 1922.

Exhibited: Group of Seven, 1922; British Empire Exhibition, London, 1925; Musée du Jeu de Paume, Paris, *Art canadien,* 1927; National Gallery of Canada, *Group of Seven,* 1936; San Francisco Exposition, 1939; Museum of Fine Arts, Boston, *Canadian Painting,* 1949; National Gallery of Art, Washington, *Canadian Painting,* 1950; Art Gallery of Hamilton Inaugural, 1954.

Lent by Hart House, University of Toronto.

56. THE TANGLED GARDEN

Illustrated

Oil on board. 48x60 in.

Dated 1916.

Collections: Thoreau MacDonald, Toronto.

Exhibited: Royal Canadian Academy, 1916; Group of Seven, 1920; National Gallery of Canada, *Group of Seven*, 1936; Art Gallery of Toronto, *MacDonald Memorial*, 1933.

Presented in memory of Richard Southam by his brothers.

Lent by the National Gallery of Canada.

57. THE SOLEMN LAND

Illustrated

Oil on canvas. 48x60 in.

Dated 1921.

Exhibited: British Empire Exhibition, London, 1924; Group of Seven, 1926; Philadelphia Sesquicentennial, 1926; Musée du Jeu de Paume, Paris, *Art canadien*, 1927; Art Gallery of Toronto, *MacDonald Memorial*, 1933; National Gallery of Canada, *Group of Seven*, 1936.

Lent by the National Gallery of Canada.

58. AUTUMN IN ALGOMA

Colour Plate No. 2

Oil on canvas. 47½x59½ in.

Dated 1922.

Also known as *Fall of the Leaf*.

Exhibited: Ontario Society of Artists, 1922; Roerich Museum, New York, 1931; Museum of Fine Arts, Boston, 1932; Art Gallery of Toronto, *MacDonald Memorial*, 1933; National Gallery of Canada, *Group of Seven*, 1936; Tate Gallery, London, *Century of Canadian Art*, 1938; Yale University, *Canadian Art*, 1944; National Gallery of Art, Washington, *Canadian Painting*, 1950.

Presented by the late P. D. Ross, LL.D.

Lent by the National Gallery of Canada.

MacDONALD—Cont.

59. THE SOLEMN LAND

Oil on board. 8½x10½ in.

Sketch for *The Solemn Land*, No. 57 in this catalogue.

Exhibited: Art Gallery of Hamilton Inaugural, 1954.

Lent by Art Gallery of Toronto.

60. WATERFALL, LAKE O'HARA

Oil on board. 8½x10½ in.

Dated 1929.

Gift of students' Club, Ontario College of Art.

Lent by Art Gallery of Toronto.

61. SNOW IN THE MOUNTAINS

Oil on board. 8½x10½ in.

Gift of Thoreau MacDonald.

Lent by Art Gallery of Toronto.

62. THE LITTLE FALLS

Oil on board. 8½x10½ in.

Dated 1918.

Lent by Art Gallery of Toronto.

ARTHUR LISMER — RAIN IN THE NORTH COUNTRY

Plate No. 1, Cat. No. 49

J. E. H. MacDONALD — AUTUMN IN ALGOMA

Plate No. 2. Cat. No. 58

TOM THOMSON SPRING ICE

Plate No. 3, Cat. No. 67

F. H. VARLEY VERA

Plate No. 4, Cat. No. 73

TOM THOMSON

1877 - 1917

Born at Claremont, Ontario, and grew up at Leith, near Owen Sound. During a short stay in Seattle (1901-05) he turned to decorative design and began to sketch in crayon and water colour, then returned to Toronto and worked in an engraving house. From 1911 he was at Grip Ltd., a commercial art studio in Toronto, where he was associated with the artists who after his death formed the Group of Seven. Made his first sketching trip to Algonquin Park late in 1911 or early in 1912. From 1913 he devoted himself entirely to painting, living for eight months of the year in Algonquin Park and in Toronto during the winter painting from his sketches the few large pictures which he completed. A memorial cairn has been erected at Canoe Lake where he was drowned, July, 1917.

63. THE WEST WIND — Illustrated

Oil on canvas. 47x53 in.

Painted 1917.

Exhibited: Art Gallery of Toronto, *Tom Thomson Memorial*, 1920; British Empire Exhibition, London, 1924; Philadelphia Sesquicentennial, 1926; Musée du Jeu de Paume, Paris, *Art canadien*, 1927; San Francisco Exposition, 1939; Yale University, *Canadian Art*, 1944; Art Gallery of Toronto, *Development of Painting in Canada*, 1945.

Gift of the Canadian Club of Toronto, 1926.

Lent by Art Gallery of Toronto.

THOMSON—Cont.

64. THE POINTERS

Oil on canvas. 40x45½ in.

Painted *c.*1915.

Exhibited: British Empire Exhibition, London, 1925; Museum of Fine Arts, Boston, *Canadian Painting*, 1949; National Gallery of Art, Washington, *Canadian Painting*, 1950; National Gallery of Canada, *Coronation*, 1953.

Lent by Hart House, University of Toronto.

65. THE JACK PINE

Illustrated

Oil on canvas. 50¼x55 in.

Painted 1917.

Exhibited: Art Gallery of Toronto, *Tom Thomson Memorial*, 1920; British Empire Exhibition, London, 1924; Musée du Jeu de Paume, Paris, *Art canadien*, 1927; Tate Gallery, London, *Century of Canadian Art*, 1938; Museum of Fine Arts, Boston, *Canadian Painting*, 1949; National Gallery of Art, Washington, *Canadian Painting*, 1950.

Lent by the National Gallery of Canada.

66. SNOW IN OCTOBER

Illustrated

Oil on canvas. 32¼x34¼ in.

Collections: Dr. J. M. MacCallum, Toronto. Bequest of Dr. MacCallum, 1944.

Exhibited: Art Gallery of Toronto, *Inaugural Exhibition*, 1926; Musée du Jeu de Paume, Paris, *Art canadien*, 1927; Tate Gallery, London, *Century of Canadian Art*, 1938.

Lent by the National Gallery of Canada.

67. SPRING ICE

Colour Plate No. 3

Oil on canvas. 27¾x39¾ in.

Painted 1916.

Exhibited: Ontario Society of Artists, 1916; Art Gallery of Toronto, *Tom Thomson Memorial*, 1920; British Empire Exhibition, London, 1925; Musée du Jeu de Paume, Paris, *Art canadien*, 1927; Tate Gallery, London, *Century of Canadian Art*, 1938; Museum of Fine Arts, Boston, *Canadian Painting*, 1949; National Gallery of Art, Washington, *Canadian Painting*, 1950; National Gallery of Canada, *Coronation*, 1953.

Lent by the National Gallery of Canada.

68. DROWNED LAND

Oil on panel. 7x10 in.

Painted 1912.

Lent by Art Gallery of Toronto.

69. FLOWERS

Oil on panel. 8½x10½ in.

Painted c.1916.

Lent by Art Gallery of Toronto.

70. BLACK SPRUCE AND MAPLE

Oil on panel. 8½x10½ in.

Gift of Dr. and Mrs. Lawren Harris.

Lent by Art Gallery of Toronto.

71. AUTUMN BIRCHES

Oil on panel. 8½x10½ in.

Gift of Dr. and Mrs. Lawren Harris.

Lent by Art Gallery of Toronto.

FREDERICK HORSMAN VARLEY

Born 1881

Born in Sheffield, England. Studied at the Sheffield School of Art and at the Antwerp Academy. Came to Canada in 1912 and soon afterwards began to paint in Northern Ontario. Painted for the Canadian War Memorials in France, 1918. An original member of the Group of Seven, 1920. A.R.C.A., 1922. Has taught at the Ontario College of Art; the School of Decorative and Applied Arts, Vancouver, 1926-33; Director, Vancouver College of Arts, 1933-35. Won the Willingdon Arts Competition prize for painting, 1930. Moved to Ottawa, 1936. Travelled in the Arctic, 1938. Now lives in Toronto.

72. PORTRAIT OF SIR GEORGE PARKIN — Illustrated

Oil on canvas. 48x56 in.

Painted 1921.

Exhibited: Royal Canadian Academy, 1922, National Gallery of Canada, 1948-53.

Sir George Parkin, K.C.M.G., D.C.L., LL.D. (1846-1922), was Principal of Upper Canada College, 1895-1902, and first administrator of the Rhodes Scholarship Trust, 1902-20.

Lent by G. Raleigh Parkin, Montreal.

73. VERA — Colour Plate No. 4

Oil on canvas. 24x20 in.

Painted c.1930.

Exhibited: Tate Gallery, London, *Century of Canadian Art*, 1938; National Gallery of Art, Washington, *Canadian Painting*, 1950; National Gallery of Canada, *Coronation*, 1953.

Lent by His Excellency The Rt. Hon. Vincent Massey, C.H., Governor General of Canada.

74. DHARANA

Oil on canvas. 34x40 in.

Painted *c.*1932.

Exhibited: Royal Canadian Academy, 1932; Carnegie Corporation Exhibition of Contemporary Canadian Painting for circulation in Southern Dominions of British Empire, 1936.

Lent by Art Gallery of Toronto.

75. SOME DAY THE PEOPLE WILL RETURN **Illustrated**

Oil on canvas. 72x90 in.

Dated 1918.

Painted for the Canadian War Memorials.

Exhibited: Royal Academy, London and Anderson Galleries, New York, *Canadian War Memorials*, 1919; National Gallery of Canada, *Canadian War Memorials*, 1924; Art Gallery of Toronto, *Development of Painting in Canada*, 1945.

Shown in the film *Varley*, produced by the National Film Board, 1952.

Lent by the National Gallery of Canada (Canadian War Memorials).

76. GEORGIAN BAY

Oil on canvas. 52x64 in.

Painted *c.*1920.

Also called *Stormy Weather, Georgian Bay*.

Exhibited: Group of Seven, 1921; British Empire Exhibition, London, 1924; Musée du Jeu de Paume, Paris, *Art canadien*, 1927; British Empire Trade Exhibition, Buenos Aires, 1931; National Gallery of Canada, *Group of Seven*, 1936; Yale University, *Canadian Art*, 1944; Museum of Fine Arts, Boston, *Canadian Painting*, 1949.

Lent by the National Gallery of Canada.

77. DIRTY WEATHER, I

Oil on board. 11x13½ in.

Collections: Dr. J. M. MacCallum. Bequest to the National Gallery of Canada, 1944.

Lent by the National Gallery of Canada.

78. DIRTY WEATHER, II

Oil on board. 9x12 in.

Collections: Dr. J. M. MacCallum. Bequest to the National Gallery of Canada, 1944.

Lent by the National Gallery of Canada.

79. SQUALLY WEATHER, GEORGIAN BAY

Illustrated

Oil on panel. 11¾x16 in.

Painted *c.*1920.

Sketch for *Georgian Bay*, No. 76 in this catalogue.

Lent by the National Gallery of Canada.

80. COAST MOUNTAIN FORM

Oil on panel. 12x15 in.

Presented to the National Gallery of Canada by Miss Carolyn Morris, Ottawa, 1952.

Lent by the National Gallery of Canada.

FRANKLIN CARMICHAEL SNOW CLOUDS

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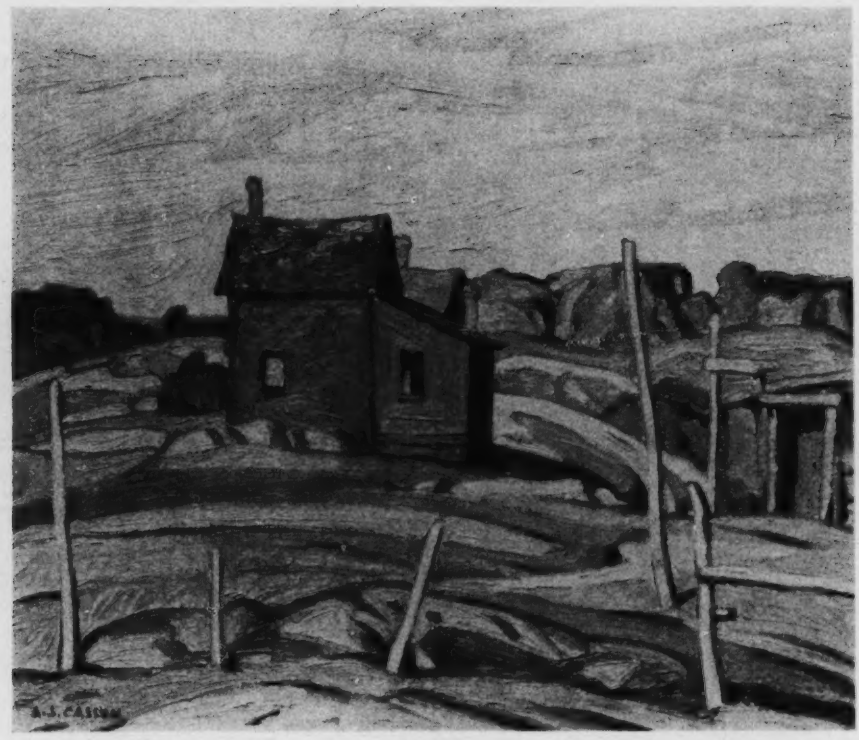
FRANKLIN CARMICHAEL
SILVERY TANGLE

FRANKLIN CARMICHAEL THE UPPER OTTAWA, NEAR MATTAWA

A. J. CASSON — OLD STORE AT SALEM

A. J. CASSON — CHURCH AT MAGNETAWAN



A. J. CASSON PARRY SOUND

LeMOINE FITZGERALD DOC SNIDER'S HOUSE

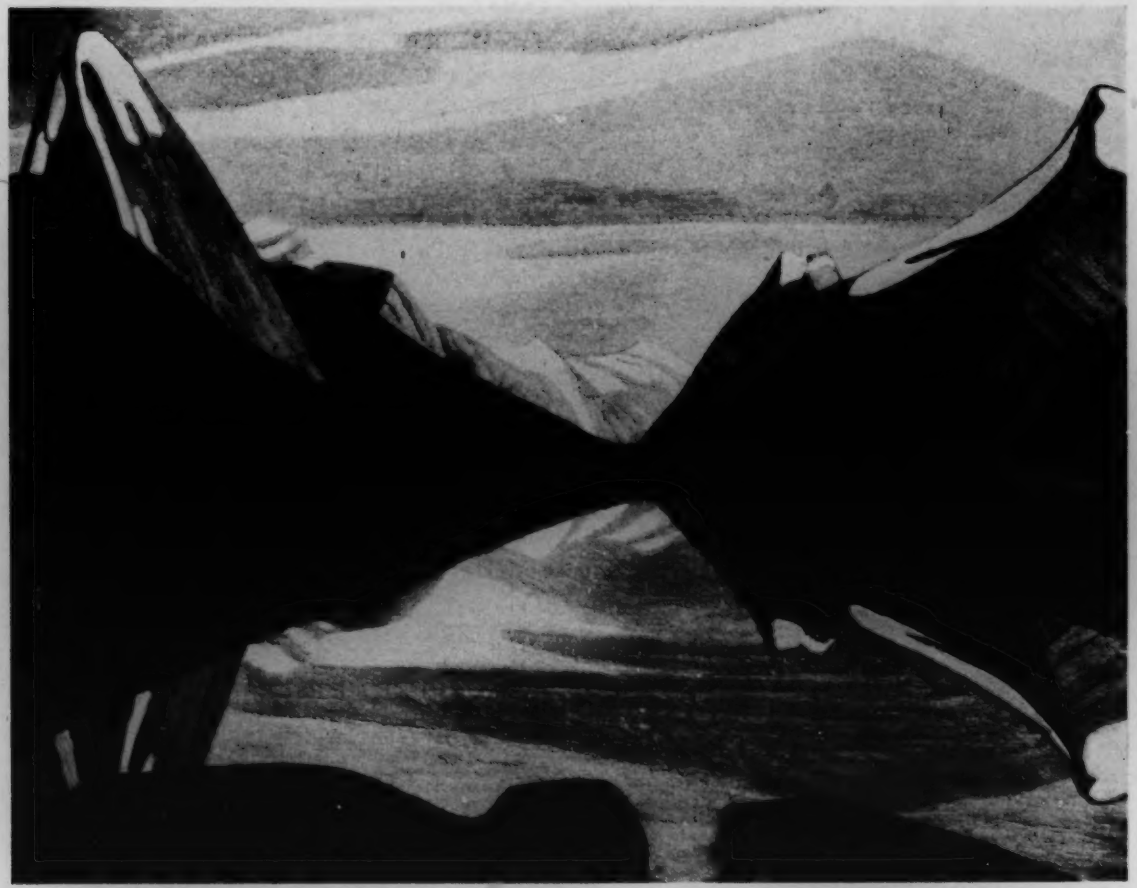
LeMOINE FITZGERALD PRITCHARD'S FENCE

LAWREN HARRIS LAKE AND MOUNTAINS

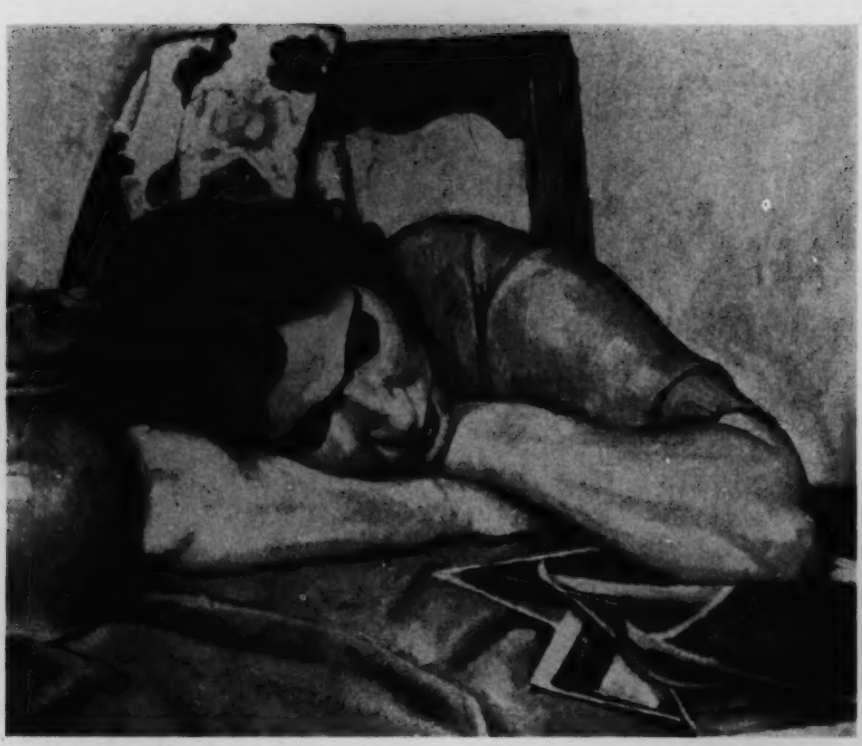
LAWREN HARRIS ALGOMA COUNTRY

LAWREN HARRIS

FIRST SNOW, NORTH SHORE OF LAKE SUPERIOR



LAWREN HARRIS MALIGNE LAKE



EDWIN HOLGATE SUZY

A. Y. JACKSON — OCTOBER MORNING, ALGOMA

A. Y. JACKSON BARNS

A. Y. JACKSON TERRE SAUVAGE

FRANZ JOHNSTON FIRE-SWEPT, ALGOMA

ARTHUR LISMER ISLES OF SPRUCE

ARTHUR LISMER — OCTOBER ON THE NORTH SHORE

ARTHUR LISMER SEPTEMBER GALE

J. E. H. MacDONALD MIST FANTASY

J. E. H. MacDONALD THE TANGLED GARDEN

J. E. H. MacDONALD THE SOLEMN LAND

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TOM THOMSON
THE WEST WIND

TOM THOMSON - THE JACK PINE

TOM THOMSON SNOW IN OCTOBER

F. H. VARLEY PORTRAIT OF SIR GEORGE PARKIN

F. H. VARLEY SOME DAY THE PEOPLE WILL RETURN

F. H. VARLEY — SQUALLY WEATHER, GEORGIAN BAY

ACKNOWLEDGEMENTS

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